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is made of the forms *tâd-kaer*, etc., while all the older forms are given, *lesman*, *lesmap*, etc.

On the side of the Netherlands we have data more positive in character. The Dutch also expresses the legal relationship by *mots composés*, translated from the French: *schoonvader*, *schoon-moeder*, *schoon-zoon*, *schoon-dochter*, *schoon-broeder*, *schoon-suster*.<sup>24</sup>

After a search of all the available material, my own results had convinced me that up to the middle of the fifteenth century the Old Dutch forms alone were used—or at least appear—in Dutch literature and records. Shortly after that date the forms compounded with *schoon* make their appearance. These results were confirmed by the learned Dutch scholar, Prof. J. Verdam of Leyden, to whose kindness I owe the following citations, the earliest known:

Onser harde liever vrouwe ende schonemoeder, *Priv. v. Brielle*, 2, 79 (a. 1477); Gelijke wedden als plachten te hebben ende te nemen bylevenden tijden ons voorsz. wylen heere ende schoonvadere de raedsluyden, *Handv. en Priv. v. Holl.* II, 27 (a. 1477); Sijn scoonsuster . . . soogde Alexander, *Alex. V*, 135.

Prof. Verdam further writes me that his search has convinced him that "les termes sont entrés en Néer. vers le milieu du 15<sup>e</sup> siècle, et vraisemblablement en imitant les termes français avec *beau*."<sup>25</sup>

The Celtic and Dutch translations of the French terms, about the middle of the fifteenth century, alone would fix their usage in France to a period antedating the earliest foreign citations. The period in which French historical and literary records—in speech of the

third person—show a hesitancy in using the new forms, together with the earliest attested use of these words, would seem to place their acceptance into idiomatic currency at about the year 1400. Doubtless there was, in popular speech, considerable use of these words, before they found their hesitating way into writing, but at this we can only guess; the written records alone can concern us.

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### THE MODEL OF THE LEATHER-STOCKING TALES

Several years ago the present writer, re-reading the Leather Stocking Tales, prepared two tables to show the interrelations between them in plot and in characters, and was much surprised to observe that all five tales are practically the same, when stripped to bare outlines. At the same time the tables seemed so simple, so obvious, that no further attention was paid to them, until the writer was twice assured in chance conversation that the facts were unknown, or at least not generally known. A careful examination of most of the current Cooper criticism proves this to be correct. The observations upon Cooper, when not dealing with sources, have turned mostly to matters of atmosphere and character drawing in general, —to "Americanism," "the pioneer spirit," and the like. In technique certain resemblances to Walter Scott are observed; but beyond that nothing.

In the five tales, taken as a whole, the principal characters number twelve, though in every novel one or more of these—in two novels as many as three—are missing. Leather Stocking, or Bumpo, appears under his own name in all five; the Indian Chingachgook in four, being replaced in the other, *The Prairie*, by a western Indian, Hard Heart. The other personages change their names, but not their characters. First, there is the father or guardian of the heroine, a somewhat commonplace type, though touched, in the cases of Ishmael

<sup>24</sup> The borrowing has been universally recognized by the Dutch scholars: *Den Nieuwen Dictionaris ofr Schadt der Duytse en Spanesche Talen*, Antwerp, 1659; J. Frank, *Etymolog. Woordenb.*, "navolging van fr. beau." See also, Saalverda De Grave, *Bijdragen tot de kennis der uit het fransch overgenomen woorden in het nederlandsch*.

<sup>25</sup> It is rather remarkable that for German *schön* Grimm sees an etymon analogous to that discussed for *beau*, in a primitive meaning *good*: "näher scheint lit. *szaunus* 'trefflich, gut,' zu stehen." (*Wörterb.*)

[*Prairie*] and Hutter [*Deerslayer*] with a sinister coloring absent in the other novels. That every novel has a lover and a heroine is scarcely matter for surprise, but it is hardly a mere conventionality to introduce the girls in pairs. Every novel, but one, has two heroines. In every one, except *Deerslayer*, there is also a comic character; in *Pioneers* a fakir, in *Mohicans* the cracked David, in *Prairie* the scientific enthusiast, in *Pathfinder* the grotesque seaman. In *Deerslayer*, Hetty, the second girl, plays a not dissimilar part. Like David she is granted immunity from attack by the Indians because she is half-witted.

Among the hostile characters are three types, a villain, a traitor, and a man who is merely an enemy. In *Pioneers*, where there is no warfare apart from village squabbles, these parts are played by minor characters. In *Mohicans*

the types are combined in that splendid, if corrupt, character, Magua. In *Pathfinder* the parts are interlocked: White is both villain and traitor; Arrowhead is a traitorous enemy.

In the first two novels of the series—in point of date—is another very strong type, the venerable and mysterious old man, who appears at the end as a sort of cue for the final resolution of the plot. In *Pioneers* it is Effingham; in *Mohicans* Tamenund, better known to us to-day under his less venerable name of Tammany. This character seems to have been abandoned after the second novel, possibly because it was too strong, too theatrical, to be subjected to formularization for routine work. In the last two novels is added the Indian woman.

The principal characters by name may be grouped as below:

TABLE I.

	Pioneers [1823]	Mohicans [1826]	Prairie [1827]	Pathfinder [1840]	Deerslayer [1841]
	Bumppo	Bumppo	Bumppo	Bumppo	Bumppo
	Chingachgook	Chin.	Hard Heart	Chin.	Chin.
Father or Guardian	Temple	Munro	Ishmael	Dunham	Hutter
Lover	Edwards	Heyward	Middleton	Eau Douce	March
1st girl	Eliz. Temple	Cora	Inez	Mabel	Judith
2nd girl	Louisa Grant	Alice	Ellen	* * *	Hetty
Comic Character	Quack doctor	David	The Naturalist	Cap.	Hetty [?]
Villain	Minor persons	Magua	Abiram White	Muir	* * *
Traitor	Minor persons	Magua	* * *	Muir & Arrowhead	* * *
Simple enemy	Minor persons	Magua	Mahtoree	Arrowhead	Rivenoak
Venerable old man	Effingham	Tamenund.	* * *	* * *	* * *
Young Indian woman	* * *	* * *	* * *	Dew-of-June	Wah-ta-wah

Equally striking is the parallelism in plot. *Pioneers*, having no Indian warfare, stands a little apart; but an examination of the following table will show that the plot formula was beginning to take shape in this, the first of the novels.

All the novels open with a chance meeting between two groups of the principal characters, by which means their acquaintance is begun. In *Pioneers* this is brought about by a shooting episode. *Mohicans*, the second novel, substitutes the journey in the wilderness as the preliminary of the meeting; and the three later

novels retain this journey. In the four later novels this meeting is immediately followed by a brush with the Indians. In three novels there are exciting escapes. In two, *Mohicans* and *Pathfinder*, the treacherous Indian shows his true character at this stage. In *Pioneers* the next episode is the arrest and flight of Bumppo. In the other novels it is replaced by a somewhat prolonged warfare, except in *Pathfinder*, where the cruise on the lake intervenes to break up the continuity of the fighting. Fourth [third in *Pioneers*] comes the final resolution of the plot, which resolution is al-

ways of an exciting character, and in every case accompanied by the death of at least one of the principal characters. In *Pioneers* the excitement arises from the pursuit of the fugitives, and is intensified by the forest fire. Reconciliations follow. Chingachgook dies. *Mohicans* changes the element of excitement to that of warfare. Uncas makes known his identity to the Delawares, an act which has an effect similar to that of a reconciliation. Uncas, Cora, and Magua die. *Prairie* reverts to the type of *Pioneers*, and ends with flight, a prairie fire, reconciliation, and the death of Bumpo; but the element of warfare intro-

duced in *Mohicans*, is retained in *Prairie*, combined with the earlier elements. *Pathfinder* and *Deerslayer*, at this stage, closely resemble *Mohicans*. Both end with fighting, victory over the enemy, and the death of a principal character.

In connection with the slaying of principal characters, it may be noted that Cooper does not permit this except at the end of the novel, no matter how thrilling the escape necessary to avoid it. In none of the novels does love play any considerable part.

The events may be tabulated as follows:

TABLE II.

Pioneers	Mohicans	Prairie	Pathfinder	Deerslayer
Opening scene.				
Shooting of Edwards and introduction to Temple family.	Expedition of Hayward and meeting with Bumpo and Chin.	Bumpo comes upon Ishmael's camp, and meets various persons.	Cap. and Mabel journey to Ontario, and meet Bumpo and Chin.	March and Bumpo journey to Otsego, and meet Hutter and two girls.
Second episode.				
* * * *	Ambush at Glenn's Falls. Narrow escape. Magua's treachery.	Brush with Sioux, and escape.	Brush with Indians. Arrow-head's treachery.	Brush with Indians. Escape of party on the "Ark."
Third episode.				
Bumpo's arrest and flight.	War with French and Indians.	War with Ishmael and with Sioux.	* * *	Series of skirmishes, captures, and escapes.
Final scene.				
Forest-fire. Death of Chin. Reconciliations, and explanations. Appearance of Effingham.	War of Hurons and Delawares. Death of Uncas, Cora, and Magua. Appearance of Tamenund. Defeat of Hurons.	Prairie fire. Reconciliation of Ishmael and Ellen. Death of Bumpo.	Fight at the Block house. Exposure of Muir's treachery. Defeat of French and Indians. Death of Dunham.	Fight at the Huron camp. Defeat of the Indians, and hairbreadth escape. Death of Hetty.

To these scenes *Pathfinder* and *Deerslayer* add a sort of corollary, in one case the marriage of Mabel and Eau Douce, and in the other the seduction of Judith.

It is perhaps not strange that Cooper, writing the first three of these novels in quick succession, should use the same technique throughout. But the reappearance of it thir-

teen years later in *Pathfinder*, and the subsequent use in *Deerslayer* indicates that the usage was something more than a temporary fashion, and was rather of the nature of a fixed, or nearly fixed, formula.

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